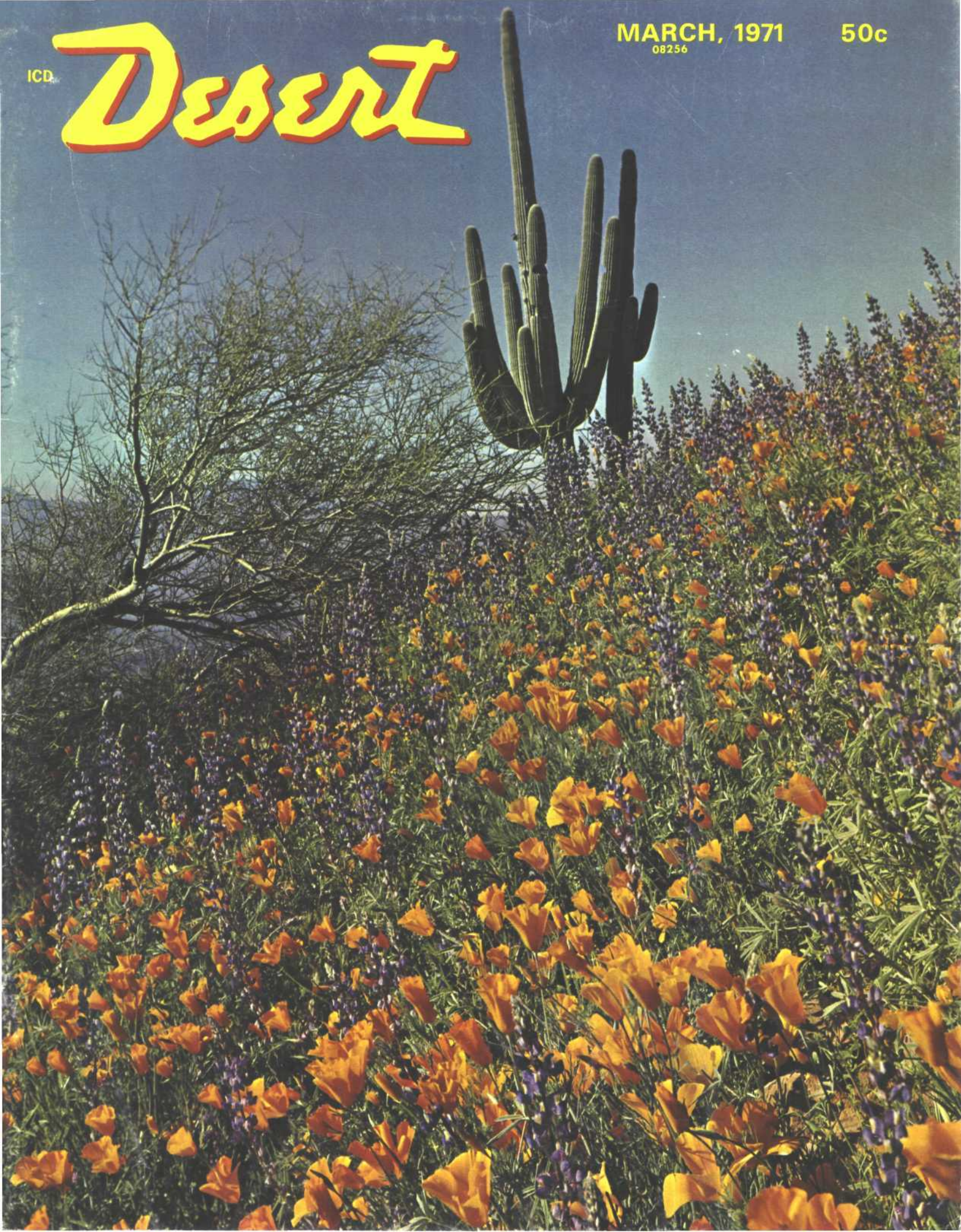


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THE COVER:

A stately Saguaro towers above a myriad of spring flowers along Arizona's Apache Trail near Phoenix and Mesa. See articles in this issue on the many lakes and dams in the recreation area. Photo by David Muench, Santa Barbara, California.

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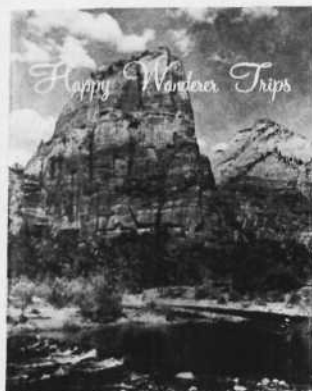
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Book Reviews

by Jack Pepper

SPEAKING OF INDIANS

By Bernice Johnston

Pineapples did not originate in Hawaii, white potatoes were not first grown in Ireland, paprika did not come from Hungary and Jerusalem artichokes were imported to the Holy Land.

A few other items foreign to the Old World until their explorers discovered the New World were tobacco, corn, cotton, rubber, turkeys, coal, tomatoes, avocados, peppers, beans, rice, chocolate, maple sugar, pumpkin and strawberries.

All of these items which are today used throughout the world—albeit, some in a more sophisticated form—were not known to the white man until he "conquered" the "heathen" Indians of the western hemisphere. Ironically, the majority of the American Indians today cannot afford to buy many of the items first grown by their ancestors.

And, to set the record straight, scalping did not originate with the Indians. According to the Greek historian, Herodotus, the Scythians in the fifth century B.C. not only scalped their victims, but they dried the flesh and used it as a napkin.

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Also, until the white man came, scalping by the Indians was not often fatal. They merely removed a little round at the crown of their enemy's head where the swirl occurs as proof they had defeated the enemy who was then sent back to his tribe in much disgrace.

It was not until the white man came that scalping—by both whites and Indians—became so messy.

These are only a few of the hundreds of fascinating facts about the aborigines of the western hemisphere in *Speaking of Indians*. The author, Bernice Johnston (who has contributed articles to *Desert Magazine*) should know her subject. She has been museum assistant at the Arizona State Museum in Tucson since 1962 and has spent her adult years researching and working with the Indians of the Southwest.

Despite the factual nature of her book, it is not in the textbook class, but rather the information is presented in a light-hearted and lively style highlighting the most-wondered-about of Indian subjects.

Each one of her 45 chapters are presented with one photograph each in a concise, easy to read two-page spread which makes enjoyable reading since you can spend either five minutes or an hour with the book without having to break the continuity.

The book is in five sections: The Ancient Ones of the Southwest, describing the prehistoric cultures and their discoveries; Gifts From the American Indians, as described in this review; Some Southwestern Tribes, listing and describing the origin and present history of the majority of the Indians of the Southwest; Some Southwest Indian Customs, including wedding ceremonies, weaving, painting, basketry, Kachinas, pottery and other crafts and customs; Some General Indian Customs, describing Indian paintings, dwellings, trading, gambling, cradleboards, etc.

There is also an excellent map showing the location of the Indian tribes of the Southwest, a pronunciation guide and a comprehensive bibliography for those who would like to gain additional knowledge about the—in this reviewer's opinion—very much misunderstood, maligned and misrepresented American Indians. Heavy paperback, 10 x 7 format, illustrated, 112 pages, \$2.50.

LOST MINES OF DEATH VALLEY

By Harold O. Weight

Did Death Valley Scotty actually have a "secret mine" or did the hundreds of thousands of dollars he spent in building his "castle" in the then remote area of Death Valley and on his numerous escapades all come from Albert M. Johnson, his Chicago millionaire friend?

Since his death in 1954, Walter Scott has been branded by the majority of historians as a teller of tall tales, a publicity hound and a faker whose sole income came from his Chicago benefactor.

And they should be correct, since both Scotty and Johnson testified in Federal court in 1941 that Johnson had "loaned" Scotty more than \$100,000 and grubstaked him for that much more.

But were they telling the truth? There were "oddities" at the famous trial and certain reasons why they made such statements under oath. And, if Scotty was such a liar, why should he tell the truth under oath when a lie would suffice?

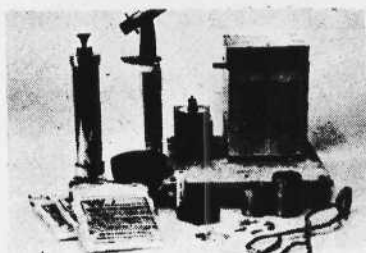
These are a few of the interesting questions presented by the author in *Lost Mines of Death Valley*.

In addition to this new slant on Walter Scott, the author has gathered — through years of research and talking to the few living participants of the dramatic early history of the area—additional information on lost mines and treasures of Death Valley.

He sheds new light on the two other famous "lost mines" of Death Valley: the Lost Gunsight and Breyfogle's Fabulous Gold, which, although "lost" for more than 100 years, are still being sought today. The search for these two mines—and dozens of others in the forbidden reaches of the lowest desert in the world—has claimed the lives of untold numbers of prospectors.

Other less known bonanzas, such as Alvord's Panamint Gold, Goller's Golden Nuggets and Gold of Colorado Canyon, are explored in detail in this new edition. A former staff member of Desert Magazine and a well known Western author, Harold Weight has presented a new insight into the mysteries of Death Valley. Paperback, illustrated with historic photographs, reference material, 86 pages, \$2.50.

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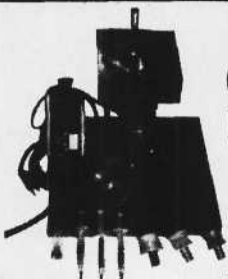
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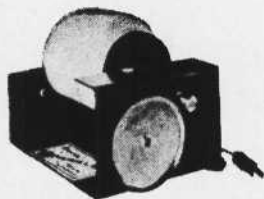
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Rambling on Rocks

by Glenn and Martha Vargas

PSEUDOMORPHS: Incognito Minerals

VERY COMMONLY one mineral will appear in the crystal form of another. This is known as a pseudomorph. In pronunciation, the first "p" is silent and the "e" nearly so. The word is from the Greek, and means false form, (*pseudos*—false, and *morphos*—form). Simply, a pseudomorph is the result of a change of some kind, from a mineral with the correct crystal form, into a second mineral which does not, under normal conditions, assume the form in which it is now found. It is possible for a mineral that never forms crystals of its own, to be found as a pseudomorph of another.

There are a number of classes of pseudomorphs, and they nearly always are the result of some type of chemical action. The most commonly observed class is the result of alteration. This may happen by one mineral changing into another without any addition or subtraction of ingredients; and is known as paramorphism.

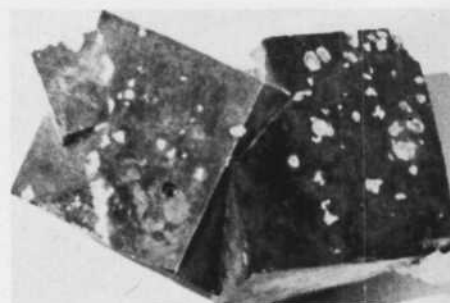
It is possible, for instance, for a calcite crystal to change to aragonite. Both minerals are calcium carbonate (CaCO_3), but each has a slightly different arrangement of its molecules. The molecules of calcite rearrange themselves, under heat or pressure, into the pattern of aragonite. The crystal form is calcite, the chemical makeup would still be calcium carbonate, but the hardness and specific gravity would be slightly different. In such a condition, the average amateur mineralogist would usually not notice the difference.

A common alteration pseudomorph that nearly anyone can recognize is the change from deep blue azurite to green

malachite. This change, from one copper carbonate to another, is accomplished by the assumption of carbon dioxide and water; in other words, by the gain of ingredients. The change to malachite probably begins almost as soon as an azurite crystal forms, and in all probability even continues in a specimen in a display case. Many of these altering crystals, half green and half blue, come from copper mines in Arizona.

One form of alteration that is not often seen, but is very spectacular, is by the loss of an ingredient. Cuprite, a bright red oxide of copper, alters to pure copper by the loss of oxygen. Cuprite forms beautiful double pyramid (octahedral) crystals, and copper in a pseudomorph of this form is just as delightful.

The most common method of alteration is by the loss of an ingredient and the gain of another. The exchange goes on at the same time. A very common example is the brown cube of limonite, altered from pyrite. Pyrite is the brassy material commonly known as "fool's gold," and usually forms cubic crystals. It is a compound of iron and sulfur, but is easily broken down under high temperatures with the loss of the sulfur as a vapor. When this happens, the remaining iron has a great affinity for oxygen, and absorbs it to form limonite, an iron oxide. Limonite is a mineral that never forms crystals on its own, but appears as a pseu-



Normal pyrite crystal.

domorph as a result of a number of alterations. Many of these "limonite cubes" can be found in the desert; an excellent location is near Quartzsite, Arizona.

A second class of pseudomorphism is by substitution. Here one mineral is gradually and completely removed and at the same time is replaced by another, with no reaction of any kind between the two. Aragonite can be easily dissolved away by an acid, and at the same time be re-

placed by copper in the native form.

Many older texts give this method as the formation of petrified wood. This, as mentioned in our August 1970 column in *Desert*, is now nearly abandoned as a theory, and replaced by the infiltration theory. The substitution method of formation of petrified wood was explained by the wood cells rotting away and being replaced at the same time by agate or another mineral. The infiltration theory for petrified wood almost takes it out of the pseudomorph class. Even though the wood is still there, the cell spaces are completely filled with a mineral. Thus we have a mineral apparently (if not completely) taking the form of a piece of wood. It now belongs (at least in our thinking) to the next class, discussed below.

The final and perhaps most spectacular class of pseudomorphism is known as deposition. It is divided into two sub-classes,



Pseudomorph of limonite.

infiltration (here is petrified wood!) and incrustation. Incrustation is, in its simplest form, the growth of one mineral on another so as to completely enclose it, and more or less assume the form of the mineral beneath. If both minerals remain, it is not usually recognized as a pseudomorph. When the first mineral is lost by being dissolved away, the remaining incrustation is now known as an epimorph. The prefix *epi* is Greek for upon; thus the meaning, form-upon. Some epimorphs are most unique. A long slender finger-like crystal of selenite (gypsum) can be coated with blue azurite or green malachite; the selenite then dissolved away, leaving a long tube of blue and/or green. A famous locality for these is a copper mine near St. George, Utah.

The other sub-class, infiltration, is in reality the simple filling of a mold produced by the disappearance of the first mineral. Wood casts certainly belong here. Any mineral that can naturally be



Typical epimorph.

dissolved away (quartz might be an exception), leaving a hollow mold that can be later filled, belongs to this sub-class. One of the best known and popular of these is the Zabrisky opal found near Death Valley. The area where this is found was originally a lake bed that had filled with a light gray mud. In the mud was a water-soluble mineral (probably calcite). When the lake completely evaporated away, the mineral formed into small crystals dispersed through the mud. Later, after the mud had completely hardened into a rock, the crystals were dissolved away. As a result of volcanic activity deep in the earth beneath, opal was deposited in the empty molds. Now, collectors find large pieces of soft rock studded with small flecks of precious opal. Opal is another mineral that never forms crystals of its own.

Pseudomorphs, as they are found, make unique display specimens, and especially so if the specimen of the normal original mineral can be displayed in conjunction. Most important, pseudomorphs teach us much about how minerals are formed, broken down, dissolved and transported. A large amount of research has been carried out in investigation of this phenomenon. □

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A Nevada Ghost Town

DE LAMAR

NEVADA

by
Roberta M.
Starry

SINCE SO many of the ghost towns of the southwest have been dismantled and moved to other locations or leveled by vandalism, it is a rare pleasure to find picturesque ruins at De Lamar, Nevada. Buildings, parts of buildings and immense mine dumps help the interested visitor visualize the gold-boom setting that at one time was southern Nevada's largest city.

From Caliente west on Highway 93 to the dirt road turn off is 18.3 miles. A small wood sign on the left says De Lamar and from there on you can only guess what is ahead. The road is passable for cars and campers, but a bit rough on a car pulling a trailer. Most of the trip is under or near the lines and towers bringing power from Hoover Dam to northeastern Nevada.

A Joshua tree forest stretches across the landscape; spring rains add a carpet of yellow and lavender. Clusters of pink topped wild buckwheat stay late into the summer, turning to deep maroon in fall maturity. Six miles from the surfaced highway the main traveled dirt road crosses left under the power line and heads southeast. In four miles the grade starts up gradually, then, near the crest, eleven miles from the highway, are the first signs of past habitation.

On the right is remains of the cemetery, filled by the men, women and children that died of the "De Lamar Dust." Marble slabs, wooden head boards and crosses mark some of the graves. Wrought iron fences still protect a few spots, barbed wire that once marked a plot

*Roofs are falling,
porches leaning and
walls crumbling
in the silent ghost
town of
De Lamar, Nevada
where hundreds of
miners died from
deadly dust.*



curls in uncontrolled tangles, and picket fences lean in tired resignation or lie in the desert vegetation that is fast covering the area.

A little way from the road, nearly opposite the cemetery, are the remains of a cellar and a crumbling foundation where John Nelson's toll station stood. Here 25¢ per vehicle was collected for the use

of the dug road that was two and a half miles long, a short cut and easy way into De Lamar.

Following Nelson's road you round the side of the mountain and suddenly are in the old town with ruins strung out at the side of the road and dotted all over the cup-shaped area formed by the surrounding mountains and mine tailings.

Crumbling walls and empty doors and windows (right) are all that remain of the famous Nevada community where more than \$25,000,000 in gold was produced. A lonely road (below) winds past the ruins where collectors search for bottles and other relics.



Here is what remains of Nevada's famous widow maker.

Two prospectors discovered gold in 1892 and sold out the following year for \$150,000 to Captain John De La Mar whose modernized name was lent to the growing mine camp. By 1895 the place was booming; a barrel chlorination plant went into operation and more miners were

needed. Farm boys from eastern Nevada and St. George, Utah poured into the camp to work for what seemed high pay at \$3.00 per day. The cash would enable them to return to their homes with enough money to buy farms of their own or help their struggling families.

Buildings and businessmen moved in from Pioche, a well established community. For those wishing to build, there was rock for the walls and cedar posts as roof supports for bark and clay roofs; lumber was too scarce and too far away for most of the new residents.

From 1895 to 1900 De Lamar was one of the state's principal gold producers and was unique in the annals of Nevada's gold mines. Men died almost as soon as they arrived. "De Lamar Dust" was fatal. The quartzite being mined was over 80% silica; like ground glass it destroyed the miners' lungs. The dust was everywhere in the mine tunnels and floated over the community from the mill operation. Within three or four months a healthy farm youth would start coughing and was soon laid to rest in the cemetery on the hill or forced to go home too ill to work and





The cemetery is mute evidence of the fatal "De Lamar Dust" which permeated the 35 miles of tunnels and the 1300-foot main shaft.

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soon to die. Horses used in and around the mines survived little longer than the men that worked them; even women and children became ill from the dust of the Griffin Mills.

It was estimated the underground workings exceeded 35 miles of tunnels with the main shaft 1300 feet deep. Four to five hundred men worked underground in the dust-laden tunnels where drills continuously ground into rock. The ore sent to the top was great chunks of quartzite carrying gold; Griffin Mills ground the material into a powder creating the dust above ground. The whole process was dry because of an inadequate water supply, then a chlorination process added the final hazard.

After the ore was pulverized, 1% common salt was added and the mass was roasted in a furnace before being stored in tanks that held two to three tons of material. The tanks had porous bottoms, but the covers, seams and joints were gas-leak proof. Chlorine gas, heated by a generator, was forced in through the bottom of the tanks. After a few days contact with the chlorine gas the gold and silver content changed to chlorides. The gold was recovered by water forced in at the top of the tank, flushing the gold chloride into settling tanks. The addition of sulphate of iron or charcoal dust aided the gold in settling to the bottom where it was collected, dried and then cast into bars.

As familiar as the dust-laden air in the mine and over the town was the sight of women wearing long black dresses and the horse-drawn hearse making its way around the mountain to the cemetery. It was reported that at one time there were between 500 and 600 widows in De Lamar, not counting the ones who took their dead back to Utah. It is known that over 600 Mormons died, how many Italian, Irish, Greek, Chinese and others, can only be guessed.

As men got the "dust" or miners consumption and lay down their drill or pick, there were other young men eager to try their hand and earn the much needed cash. Being young, healthy and strong, each went into the mine or mill sure that "it won't happen to me," or "I'll not stay long enough for it to get me."

In 1900 Simon and Bamberger of Salt Lake City bought up the De Lamar mines, brought water by means of booster pumping stations over a 2000 foot lift out of Meadow Valley Wash, 12 miles to the east and changed to the cyanide method of processing the ore. There was still heavy dust in mine and mill but the amount was greatly decreased.

In spite of the perils, the town grew into a substantial settlement with stores, bank, hospital, hotels, school and several churches. A paid town band and an elite opera house provided entertainment and culture. Just as the place was becoming a desirable place to live with wood sidewalks and adequate housing, fire wiped out the entire business district. The town was rebuilt, but its new life was short as Tonopah and then Goldfield offered fresh glamour.

Like mining machinery all over the country, the De Lamar mill equipment went to support the needs of World War I. A short surge of mining between 1933 and 1941 hardly left a mark and a fortune in gold still waits underground for the price to go high enough to warrant the cost of mining.

Today sage and greasewood creep up to the rock shells of former homes and businesses. There is no dust, no crunch and thud of mills. The hills are still nude of scrub cedar that was cut by the Chinese to feed the furnaces and fuel for the residents. It is a quiet, far place, and in the evening the light breeze sounds like the swish of long black skirts and the far off wail of De Lamar's widows. □



Desert Life

by Hans Baerwald

Commonly called tarantulas, the bird spiders of the Southwest deserts, despite their fearsome appearance, are not deadly and only bite when severely provoked. Preying only upon insects, they are beneficial and deserve protection.

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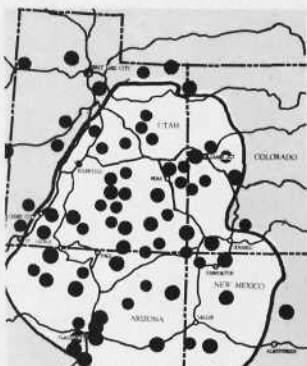
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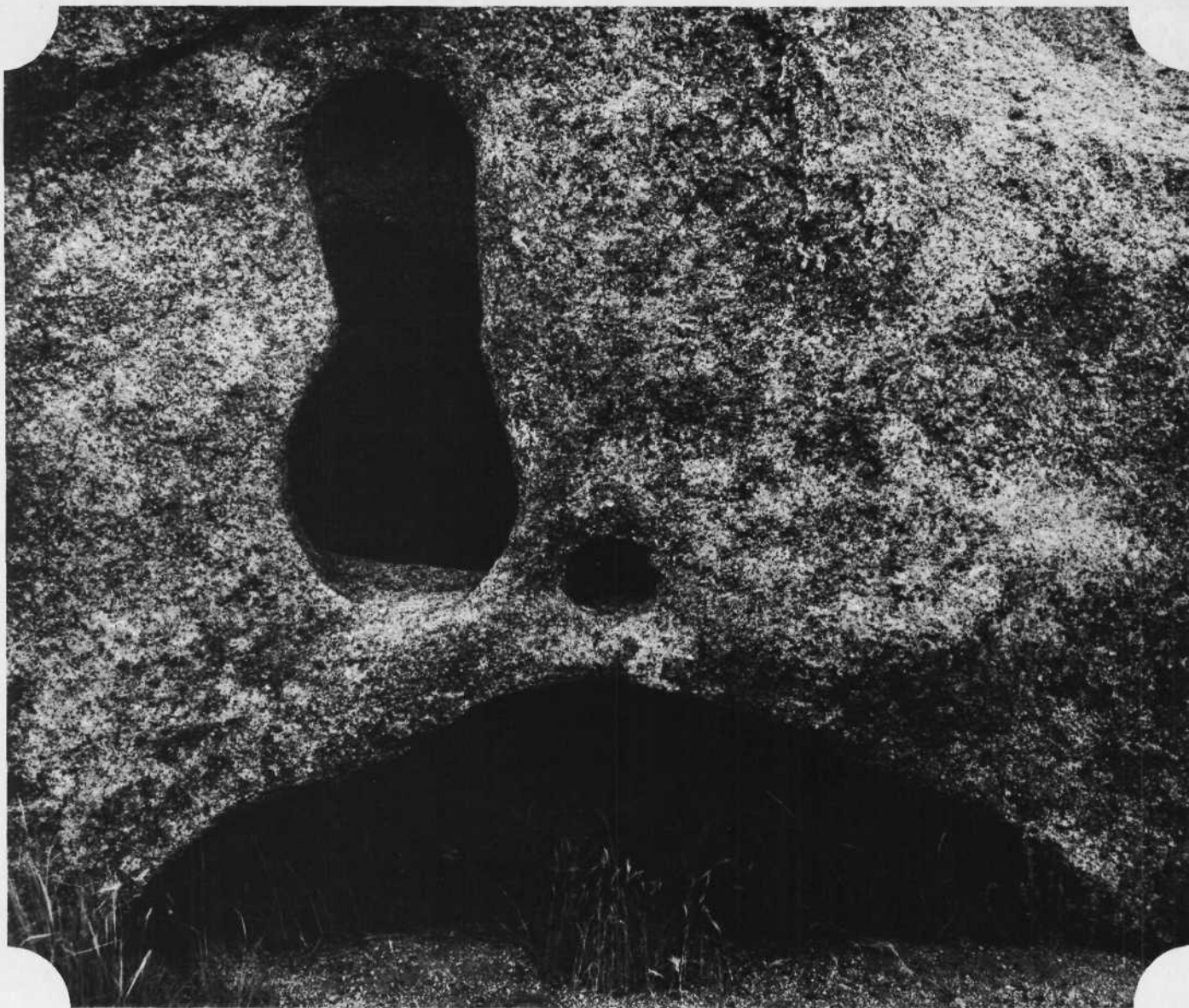
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Art of Nature's Hand

*In rock I see before me
a mystery centuries old,
And I am caused to wonder at
the message it might hold.*

*This sampling of the purest Art
of Nature's very hand,
Created by the sands of time
and winds across the land.*

*How many times must I return
that I might privileged be,
To read the message there contained.
Would then my heart be free.*

Arthur A. Hemler

Don Pedro's Lost Bonanza

by Mike Engle

ABOUT 1853, Don Pedro Hausenberger crossed the Plaza in San Diego hurriedly as he approached his friend Jose Mario Estudillo. Throwing his arms around him and acting like a crazy man, Don Pedro exclaimed: "I've found it now, I'm going to be a rich man!"

Don Pedro—who was known as *el panadero* (the baker)—had just returned to San Diego from the assay offices of San Francisco. Ten years later, the cause of his excitement became evident. Samples of his ore turned up on several specimen shelves in the bay city and were assayed as high as \$22,000 a ton!

Wasting no time in San Diego, Don Pedro hurried to his prospects in Baja California near the newly created border between Mexico and California. His occasional prospecting companion, Jesus Moreno, was awaiting him. "We are going to have a town and many people and ships coming in here," Don Pedro told Jesus as he reported the value of his new discoveries.

Jesus Moreno accompanied Don Pedro to the mine and the two men set about packing specimens of the rich ore in five old sacks of hide. As they loaded them on their mules for the trip to San Diego, the great weight of the ore was too much and one of the rotting sacks fell to the ground and burst, spilling its contents about. As they had no more sacks, they had to make the rotting one last. They patched it together with a piece of hide. Jesus was to remember this important incident as he recounted it to a party of searchers ten years later.

The two men and the mules departed for San Diego. Don Pedro intended to travel alone from there to San Francisco while Jesus awaited his return. They arrived just as the Pacific Mail Steamship Company's longboat had left the shore



Ephraim W. Morse, San Diego businessman, revealed the story of Don Pedro in 1879.

for the last shuttle trip to the steamer lying at anchor in the harbor. Captain J. C. Bogert, San Diego agent for the Pacific Mail Line, recalled the arrival of Don Pedro and the five sacks of ore at the Plaza. He had signalled the steamer, and the shore boat returned for this one last passenger. Captain Bogert had helped to load the sacks of ore aboard the boat. "Small but heavy," he remarked as he recounted the incident to Mr. E. W. Morse ten years later.

The purser aboard the vessel remembered Don Pedro's arrival with the heavy hide sacks. When they were lifted to the deck of the ship, he had tried to kick one of them across the deck with his foot and was astonished at the great weight of the small sack.

After an uneventful voyage, the Pacific Mail vessel arrived in San Francisco. Intending to make arrangements for the unloading and conveyance of the ore, Don

Pedro left the five sacks with the ship's purser and went ashore alone.

When Don Pedro Hausenberger walked down that gangway and into San Francisco, he walked into oblivion. He never returned to the vessel or to his mines and prospects in Lower California. Down that gangplank and into the grave, Don Pedro carried the secret of the whereabouts of his fabulous mine. To this day searchers, following the vague clues he left behind on his trip from Lower California to San Francisco, have been unable to ferret out the source of the five sacks of ore.

As the Pacific Mail vessel was preparing for departure from San Francisco a few days later the purser, not knowing the whereabouts of Don Pedro, nor the value of the ore, sought a means of disposing of it. Feeling certain that Don Pedro would return to claim it, he asked Mr. Bray, a San Francisco tinner who supplied the Pacific Mail Steamship Company's vessels, to store it for him. Anxious to maintain his lucrative business position with the company, Bray agreed to keep the sacks on his premises until Don Pedro should return to claim them.

The heavy sacks, constantly underfoot and in the way, remained with Bray for several months while he waited for Don Pedro's return. Finally, deciding to dispose of them, Bray opened one of the sacks and recalled having allowed several people to carry off what appeared to be only worthless rock specimens. The rest, as he recounted ten years later, was dumped into the bay beneath the pilings on which his shop was built.

In 1862 a few inquisitive men in San Francisco noted several valuable appearing samples of ore in a few display cabinets. One of these men, a Mr. Johnson, discovered the real value of the samples. Some of the samples assayed for more



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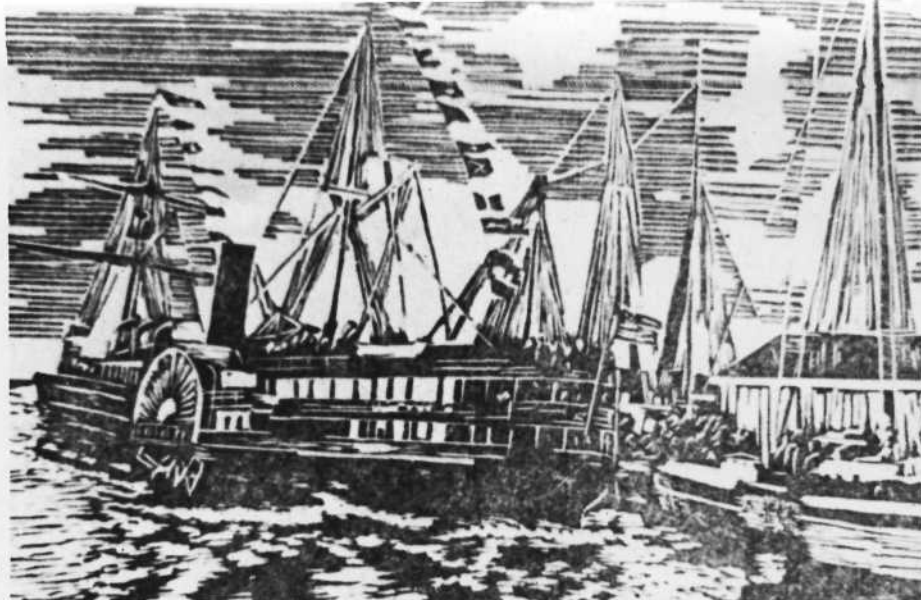
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Typical of the vessels once plying the Pacific Coast, the Orizaba of the Pacific Mail Steamship Company, may have carried Don Pedro's gold. Original block print and photo of Morse courtesy of San Diego Public Library.

than \$22,000 a ton, some for a little less, but all worth many thousands of dollars. His search for the source of the samples eventually led him, and others, to Bray. These valuable samples were the same "worthless rocks" Bray had dumped into the bay ten years before.

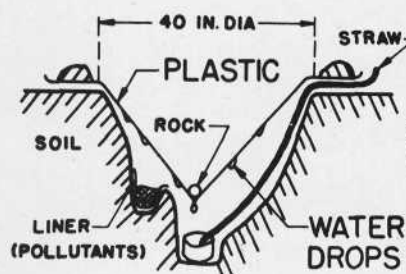
During the ensuing years, the bay had been filled, and the shop no longer

stood above the water. Johnson, however, was able to obtain the necessary permission to excavate the fill. With others to help him, he dug to a depth of five feet where he uncovered the five sacks of ore. At the time, he probably gave little heed to the one sack which confirmed the identity of the source of this rich ore; the one sack which was held together by a patch of hide.

Early in the 1860s many searchers, who followed the clues uncovered in San Francisco, were led in a fruitless search for the lost mine of Don Pedro Hausenberger,—the *panadero* who had struck it rich. Among these treasure hunters were Johnson, E. W. Morse, Dr. Washington Ayer, James McNally, Meachum and Campbell.

Meachum and Campbell, working together, were able to locate Jesus Moreno who had eventually drifted northward from San Diego when Don Pedro had failed to return. When the two men found Jesus, he was living about 30 miles northeast of San Diego in the village of San Pasqual. Meachum and Camp-

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The California Desert...

"What the desert holds uppermost for man is not a raceway for his engines, but a crucible for his spirit."

by Al Pearce

THE SOUTHERN California Desert, in recent months, has become like an orphan child with appendicitis; its symptoms are being ignored in favor of the blessed children of welfare, war and economic development.

There are a few men, however, who are struggling to bring relief to the orphaned child. One such man is J. R. (Russ) Penny, California director for the Bureau of Land Management, which administers the California publicly-owned desert.

This reporter recently cornered Russ and asked 10 pertinent questions concerning the future of the desert. Here are those questions and answers.

Q. You once said: "We are witnessing the transformation of a unique and beautiful landscape into a sandy slum." What did you mean?

A. I think the remark is pretty much self-explanatory, but let's look at a specific example for illustration—the Afton Canyon Campground. A hillside opposite the campground was torn up by motorcycles and off-road vehicles and all the vegetation was destroyed. This now devastated hillside had been a beautiful scenic campground for the camp.

Q. There has been a lot of talk about the Bureau of Land Management Study. Just what does the study amount to?

A. Our goal is a comprehensive, long-range plan for the California Desert. The study will collect and analyze the data needed for this plan, which, for the first time to my knowledge, is a plan for the total environment of a region—development, protection and use of the whole desert public land area.

16

Q. Development requires money. How much do you think you will need to proceed with the developments you just mentioned?

A. As we set forth in our report on Phase II of the Desert Study—The California Desert: A critical Environmental Challenge—\$18 million will be required during the next five years for data collection and comprehensive planning and for immediate critical management action. Of this, \$10 million is for planning and data collection and \$8 million for immediate management and supervision and emergency protective construction. The study will identify the development needs and give us a price tag for full development.

Q. In an era of tight money, what chance do you think you have of getting that much money?

A. It's a matter of priorities, and we view this as a national priority matter. There is a growing sense of urgency about the California Desert, and this will continue to grow. The BLM will have to examine its priorities nationally. If the urgency of action to bring the California Desert under full management has been adequately presented and is adequately understood the money will be found.

Q. If you don't get the money, what will happen to the Southern California Desert?

A. This one is answered in detail in the "Penalties of Inaction" section of our report, but to put it briefly the result will be tragic—loss of rare or endangered wildlife and plant species; loss of the desert as an outdoor classroom and laboratory; an accelerating rate of destruction of historical, archeological and paleontological sites; increasing health and safety hazards, crime and even deaths of desert visitors and workers.

Q. What about motorcycles and other off-road vehicles, particularly the motorcycle rallies and that sort of thing?



an Environmental Challenge

"We have already allowed too much abuse of our deserts and must act now if we are to preserve this vital area."

A. Off-road vehicle use is another use of the land that must be managed. This includes establishment and designation of open and closed areas; law enforcement authority and capability for BLM; and a major information and education effort. Unmanaged, the off-road vehicle poses serious problems for the desert environment. Managed, it is a legitimate use which must and WILL BE PROVIDED FOR.

Q. In your opinion, is littering becoming a worse problem, or do you think people are becoming more considerate?

A. The Johnny Horizon program, launched by BLM in 1968, has done much to make people more aware of the environmental damage done by littering and is helping to create new attitudes and to reach newcomers to the outdoors. So I would say that people are becoming more aware and considerate but as yet it hasn't lessened the problem.

A parallel is the problem of air pollution by motor vehicles—if you reduce emissions from each vehicle by half but the number of vehicles doubles, you're right back where you started. It will take a continuing information and educational program to make headway and, unfortunately, it also will take a law enforcement program for the minority who won't respond to the more positive approach.

Q. How many people will be seeking recreation on the desert, say, in another 10 years? 30 years?

A. Our projected desert use figures are 7.8 million visitor days of use annually by 1980 and 13.2 million by 2000 without development. If recreational facilities are developed, we would raise these to 29.3 visitor days by 1980 and 49.5 by 2000.

Q. How much of the desert beauty has already been damaged by vandals because of lack of control? How many archeo-

logical spots have been permanently destroyed? How about wildlife and the desert fauna?

A. This question points up the urgent need for the study outlined in our proposal. We know archeological sites are being damaged and destroyed by vandals, we know petroglyphs are being obliterated and defaced, and in some cases the rock faces are being pried loose and carted away. We don't know the exact extent, however, and we won't know until the study is completed. About 90 percent of the desert has never been systematically surveyed by competent archeologists, yet we know already of more than 1000 archeological sites and numerous fossil deposits.

The problem is the same for wildlife. The urgent need is for a complete inventory of species and habitat. We know already of the loss of much bighorn sheep habitat. Here, again, and with the flora of the desert, the need is for sound management based on thorough knowledge which can be obtained through the desert study.

Q. What can people do? I mean what can the people do who are really interested in the desert?

A. First of all, they can learn more about the desert environment. They can become personally involved by taking part in such organized efforts as Johnny Horizon Countryside Clean-up Days. Having become informed and involved, they can become examples of how a thoughtful and concerned citizen uses his public lands. They can join a conservation organization dedicated to wise use and proper management of our natural resources. He can campaign for issues and for legislators who support efforts to improve the environment. In this regard, he should learn about the governmental process just as he learns about the environment.

THE AMARGOSA

Scenics by
Jerry Strong



IT WAS Saturday night in the old mining camp at Death Valley Junction. The lights dimmed on the stage of the Opera House. The waiting crowd quieted and the performance began. With fluid grace, Ballerina Marta Becket executed the interpretive movements of her presentation *Romance*. Quickly, she captivated her audience with *Kewpie Doll*, then showed her wide repertoire of talent by concluding with a satire on *Vaudeville*.

Art has always been appreciated in the mining camps and this performance was no exception. The year could have been 1849 or 1900 but it was not. It was October 1970, the beginning of the third season of a most ambitious project—Ballet-Mime in the newly-renovated Amargosa Opera House.

Here, where borax miners and railroad workers once stomped their feet as Tom Mix chased "hoss thieves" or hissed at Lon Chaney, Marta Becket now performs for visitors to the Death Valley region. Her audience is mainly composed of people who enjoy the great outdoors and revel in visiting western historical sites. Some are curious and some are frankly skeptical, but all leave the

theater with a feeling of having seen an artistic performance by a skilled artist.

The marriage of Marta Becket and Korkill Hall—now the Amargosa Opera House—seems to have been destined by fate and their route to this union was not dissimilar. Korkill Hall was part of a large, adobe hotel and business built in 1924 when Death Valley Junction was a busy mill and rail point on the Tonopah-Tidewater and Death Valley Railroads. The hall was important in the life of the settlement as the main social center. Movies, occasional live entertainment, meetings, dances, weddings and even a funeral were held here during the early years.

In 1928, the Pacific Coast Borax Company closed its mine and mill operations and the Death Valley Railroad was abandoned three years later. This brought about the eventual demise of the Tonopah & Tidewater Railroad; though it valiantly struggled for life until 1940.

During the late 1920s, a concentrated effort was made to promote tourism in the Death Valley region. Transportation was to be via railroad, with luxurious accommodations provided at the newly-

OPERA HOUSE

Narration by
Mary Frances Strong



constructed Amargosa Hotel. However, the project was not successful.

The beautiful adobe complex was closed, but the hotel stayed open through the years except for short periods when there was a change of ownership. Korkill Hall was boarded up and, for nearly 30 years, it was pelted by heavy cloud-bursts, blistered by summer sun and sandblasted by gale-like winter winds.

While Korkill Hall quietly waited for its date with destiny, young Marta Becket in New York's Greenwich Village began to show her inclination toward the creative arts. Her father exposed her to the music of the great masters and her childhood toys were a piano and a drawing pad. However, the ballet was to be her chosen way of creative expression.

At the age of 14, Marta began the rigorous training required to become a ballerina. Taking two or three lessons daily, she studied under well-known teachers: Ingeborg Tarruo, Sander Gluck, Madam Duval, Caird Leslie and the Ballet Art School of New York. She made her professional debut at seventeen, then went on to join the Corps de Ballet at Radio City Music Hall, after which she

appeared in a number of Broadway musicals including "Wonderful Town."

The creative urge in Marta Becket had not yet been fulfilled, as she wanted to choreograph and perform her own numbers. This she did, and successfully toured the country for ten years as guest artist with symphonies, ballet companies and Community Concert Associations. It was during this period a handsome, young advertising executive appeared on the scene. In due time he became Marta's manager and she became Mrs. Tom Williams.

Fate had now set the stage and the principals were about to meet. Marta and Tom were enjoying Easter week in Death Valley between concert engagements. They needed this break to absorb the quiet beauty and peacefulness of the desert to help calm their troubled minds. In the past few years they had seen the beauty of the dance become the victim of crudity and nudity as the New York theater turned into a cult of shocking ugliness. There was little room for the beauty of physical expression via the dance. "I longed to find a place where I could dance and

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*Marta rests a minute from
the monumental task of painting
a mural of life-sized figures
on the walls of the Opera House.*

dance—creating a new repertoire of beauty,” Marta stated.

Arrangements had been made to pick up their mail at Las Vegas. Enroute, a flat tire delayed them at Death Valley Junction. While the tire was being fixed Marta explored the aging adobe complex. She peeked through a crack in a boarded window of old Korkill Hall; and, seeing the stage, she realized it had been a theater. It was love at first sight.

Plans, visions, hopes and dreams raced through Marta's mind. This could be the Opera House where she could dance and dance. Here could be the home for the characters she had created; and with time to work on new ideas with very little to distract her. In short order, Marta and Tom returned to Death Valley Junction and leased Korkill Hall. At last, Marta had her theater and Korkill Hall was to gain fame as the Amargosa Opera House.

A few years later, February 1968, after months of work, frustration and more work, the Amargosa Opera House opened for its first performance. Marta presented her program of Ballet-Mime to an audience of 20 people. It was one of the highlights of her career. She knew now that even here—miles and miles from a major city—people would come to enjoy a theater of beauty.

The die was cast and Marta left the concert stage. With Tom acting as producer, stage-hand, master-of-ceremonies and general repairman, they have given a new face, as well as a new name to Korkill Hall. A wider stage has been built, scarlet draperies hung and cleverly executed spotlights installed. The entire building has been repaired and repainted with all work done by the energetic owners.

The finishing touches have brought into use Marta's other talent—artiste excellence! She painted the stage walls to give the appearance of continuous red velvet drapes and then finished the wood-

*Three thousand miles from
New York City where she began
her career, Marta and Tom
stand before their newly
renovated Opera House.*



work to resemble carved and gilded rococo style. Marta is nearing completion of her largest painting — a mural running completely around the sides and back wall of the theater. It simulates balconies filled with life-size people from 16th century Spain. Near the stage full-sized performers wait in the wings. The mural is a masterful achievement and demonstrates the artistic ability of this talented woman.

The life of a ballet dancer is one of dedication to her art. There are long hours of daily practice and many hours



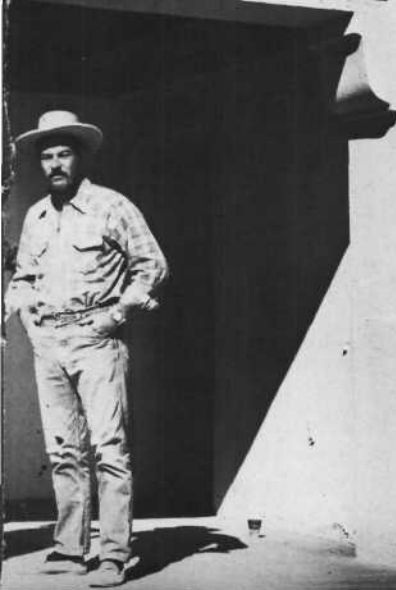


given to creating new programs of dance-mime; coupled with painting and her regular performances there is little extra time left in each day.

Tom, too, finds each day full of tasks as he is currently completing the art gallery. He handles the myriad of details any producer falls heir to, plus the general maintenance required.

When we arrived at Death Valley Junction, Tom was painting the new letters on the side of the Opera House. Later, he was repairing the cornerstone of the building which had been dam-

AMARGOSA
A HOUSE



aged by a burst water pipe. Clad only in old blue jeans and a wide-brimmed hat, I thought this bearded and sun-bronzed man must be one of the workers. I was right. He was one of the workers and also the boss.

Marta's program of Ballet-Mime is presented on Friday, Saturday and Monday evenings at 8:15 from the first week end of November until the end of May. A different program is presented each evening. During the holiday weeks of Christmas-New Years and Easter vacation, performances are given nightly except Sunday. June through October performances are given only on Saturday evening. There is no admission charge; though a donation is requested. Further information may be obtained by writing to: The Amargosa Opera House; P. O. Box 664, Death Valley Junction, Calif. 92328.

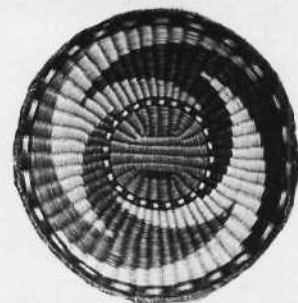
At the conclusion of the evening performance, we enjoyed conversation and coffee with Marta and Tom. This was the beginning of their third season and a sizeable audience had given resounding applause to Marta's program. She spoke of earlier seasons when she had often performed to an empty theater.

"The curtain goes up promptly at 8:15," she told me, "whether or not I have an audience. To be ready to dance, I must dance." I rather doubt there will be many empty houses in the days ahead.

As the conversation continued and the coffee cups were refilled, Marta and Tom told us of the heavy wind and rain storms which had blown the roof off twice.

Even these problems have not shaken their enthusiasm. Old Korkill Hall and "that ballet dancer from New York" are truly having a love affair. Tom commented, "when our friends and business acquaintances heard we were giving up the concert stage to fix up a broken-down theater on the god-forsaken desert, they said, 'You are crazy.'" "Yeah, I know," Tom replied. "That's what separates us from the rest of mankind."

Indeed, Marta and Tom are unique and destined to be successful. An evening at the Amargosa Opera House will be one you will not only enjoy but long remember. Marta and Tom—two people from the great cities who have found the magnificent beauty of our desert land and want to share with you the beauty of the creative arts. □



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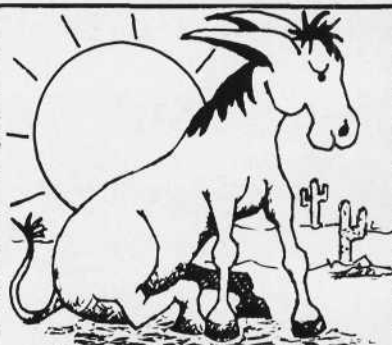
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CRUISING TO CADIZ

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BETWEEN THE Calumet and Old Woman Mountains of California's San Bernardino County lies a dry lake that will fascinate the connoisseur of desert lagoons. The lover of dry and sandy trails also will find satisfaction in the many miles of dirt roads and trails. There are so many branches and turns several days could be spent touring up rocky canyons or cruising the dry washes in search of whatever lies at the end.

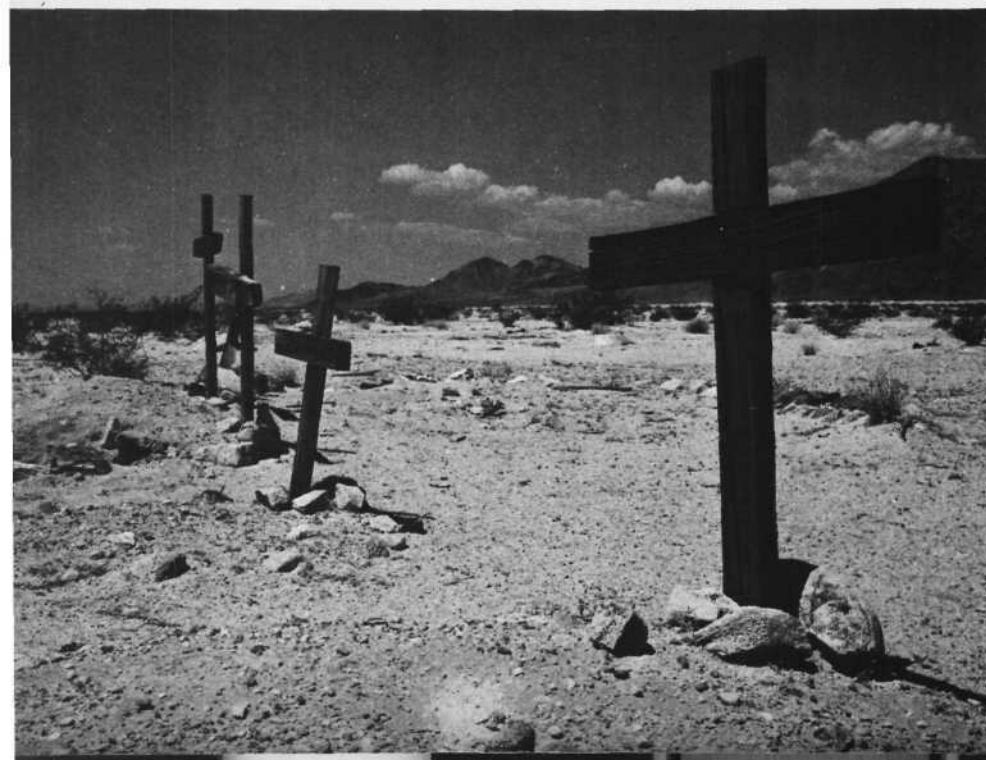
Cadiz Valley is located about 45 miles east of Twentynine Palms north of the Twentynine Palms Highway. A good quality graded dirt road leaves the highway heading northwest through the valley toward Cadiz Lake and Bristol Lake. Between Cadiz and Bristol Lakes, the road is extremely sandy at times. Caution should be used when traveling this region, particularly in the summer.

In 1917 the U.S. Geological Survey drilled 22 wells in the lake in a search for potash. Under six feet of mud they found 25 to 30 feet of rock salt and gypsum interspersed with layers of fine sand and clay, and random pockets of brine containing sodium, calcium and potassium salts.

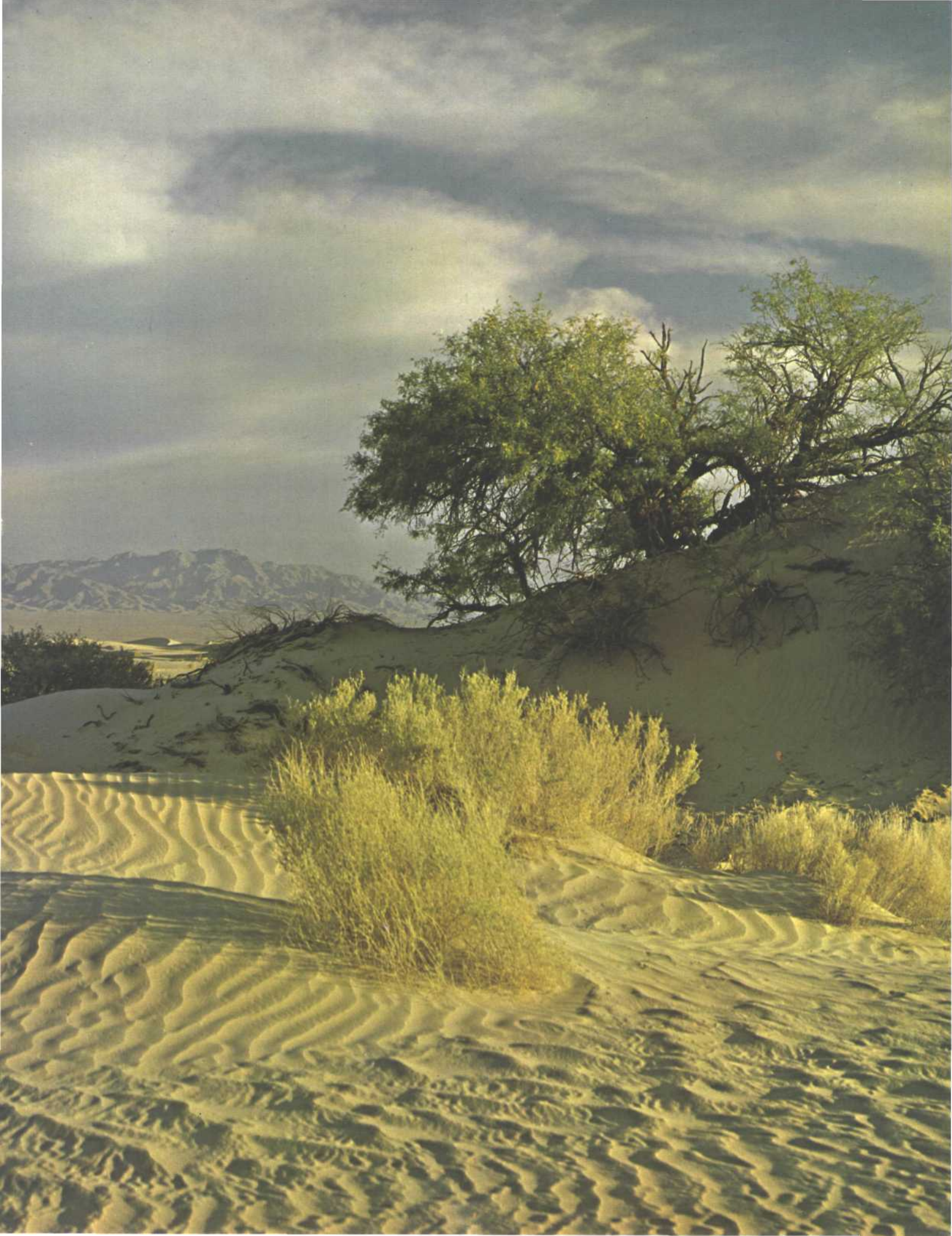
Cadiz Lake is large and waterless, stretching about ten miles northwest to southeast with an unusually soft bottom, quite unlike other California dry lakes. Although the surface is very dry, a car will sink in two or three inches. It is not recommended for passenger cars.

There is sufficient water beneath the surface to operate some small evaporation ponds, which are easily found on a side road leading across the lake and into the sand dunes bordering the eastern edge. Calcium salt is the main product of this plant.

The trails across the lake converge on the northeast shore and enter an area of beautifully formed low sand hills, stretching for several miles on either side. The road is easily followed, though sand dunes often cross the old track, forcing occasional detours. Because of



Trails through Cadiz (above) wind through soft sand. Lonely graves (left) lie by an abandoned pumping station.



this deep sand, passenger cars should not attempt this section.

A better route for such conveyances is found through Danby Dry Lake to Chubbuck. About 1.7 miles northwest of Chubbuck—a ghost town of several shacks and trees—the road from Cadiz Lake will be seen and is readily followed southwest toward the sand dunes.

The town of Chubbuck at one time had its own school, post office and numerous other buildings, occupied until about 1953. Most of the townspeople were employed by the Chubbuck Lime Company, which operated the limestone quarry in the hills behind town.

Midway from the Chubbuck road to the dunes, about 2.1 miles, an interesting side road reaches southeast into the Kilbeck Hills and the abandoned New Frontier Mine. All that is left of these workings is some light equipment and a small building, all heavily vandalized in the last few years. From Chubbuck another path travels up the opposite side of the Kilbeck Hills to a different, more extensive mine.

Other roads lead from Chubbuck and

may be found by crossing the railroad (no signals—look both ways) and heading northwest until the tracks are seen. The route splits almost immediately, the right running up into Brown's Wash and the Black Metal Mine, and the other going north to U.S. 66, about 20 miles. From this road, several others branch right to various mines in the Old Woman Mountains.

The road from Danby Lake to Chubbuck previously mentioned continues northwest toward Cadiz. Six miles from Chubbuck an old Tamarisk tree can be seen a half a mile or so to the right of the road. A short side trip goes to an abandoned pumping station, and, a few yards across the tracks, a small cemetery of a half dozen graves. Only one small stone has legible markings in Spanish.

The pump stands in a 10-inch well drilled in 1910 by the Santa Fe Railway. They encountered water at a level of 280 feet and installed the turbine pump which was in use until about 1955. The well was checked in 1964 and the water level was at 265 feet.

The town of Cadiz itself is about ten



A few old ties are all that remain of the once busy railroad to the mine above Chubbuck.

miles from Chubbuck. A quiet town now, but the old railroad station tells of a time

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not too long ago when the mines were booming as they may again soon.

The name Cadiz dates back to 1882 when the Southern Pacific Railroad built its Mojave desert line from Mojave to Needles. Track laying commenced in Mojave in February, 1882 and Amboy was reached in early 1883. From Amboy eastward, someone had the novel idea to name waystops in alphabetical order. This was done for ten stations before the pattern was broken: Amboy, Bristol, Cadiz, Danby, Edson, Fenner, Goffs, Homer, Ibex and Java. It may seem a little disappointing to find the romance of the southwest tied up in the first letters of these names, but in some cases names of crewmen or engineers were used if that first letter fit.

According to an old (1883) train schedule, Cadiz had no telegraph facilities. It is unlikely that any thing more imposing than a pair of sign posts adorned this spot during these early years.

Cadiz had a burst of glory in 1910 when it became the western terminal for a branch to Phoenix, Arizona. This junction seems to have guaranteed some permanency to the town. Railroad employees live here, and every now and then some one wanders through the station or checks his mail at the post office.

South of town a maze of trails leads generally southwest toward Bristol Lake and can be followed five or six miles

until encountering the road from Cadiz Lake. This route, as mentioned, is well established but sandy and should be avoided by passenger vehicles. Twenty-nine Palms Highway is about 30 miles down this road, making a nice loop trip for four-wheelers or dune buggies.

Dry lakes, sand dunes, a ghost town are all in Cadiz Valley. Although generally overlooked by most weekenders, this part of California has a lot to offer to desert enthusiasts willing to travel off the highway onto the less well beaten path. □



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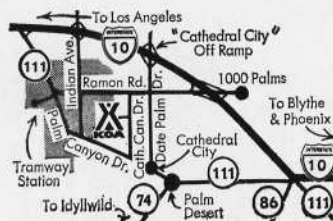
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Along the Apache Trail

*Color Photo of
Superstition Mountains
by Wink Blair,
Mesa, Arizona.*

by Betty J. Tucker

THE THING that amazed me during a recent trip through southern Arizona was the large collection of lakes and streams in such a supposedly arid region.

My first encounter with a substantial amount of water was when I camped at Lake Pleasant and discovered the Carl Pleasant Dam. The water flows gently down the Agua Fria River and joins the Salt River. Then I went to Horseshoe Dam located along the Verde River, which also joins the Salt River. Here, 25 miles from Cave Creek and just at the edge of the Azatza Wilderness Area, I found a fairly sizeable lake edged with tall cottonwoods, palo verde and tamarisk.

Fishermen sat quietly at the water's edge looking down into the clear water and watching the big ones swim away.

The flaming red cardinals and tiny tanagers dipped down in chatty greetings. Squirrels peeked out of the hollows in the trees and across the little green meadow I saw three horses slosh out of the stream and graze away into the trees. It is a most pleasant and relaxing spot to fish or just sit and enjoy this oasis in the desert.

The next morning on my way out I discovered Bartlett Dam. What was it with all of these dams? Next thing I knew I was off on a dam trip!

Giving credit where it is due, I must start with the Hohokams and the Salado Indians who originated the first canal system, dug by hand and used to irrigate their crops. Fourteen of these canals were channeled to their fields from the Salt

River over the foothills and into what is now Phoenix. Eight more ran off to the south of Tempe and Mesa. Three more were in the Scottsdale region. One hundred and twenty-five miles of canals were hand dug and the remains of some can still be seen. The surveyors of the Salt River Project closely followed their system.

The Salt River is fed by the Verde River flowing south from the Mogollon (Mogi-yawn) Rim, Tonto Creek and many smaller washes and mountain streams. Snow melting on the White Mountains in eastern Arizona and the collection of the water from the White River and Carrizo Creek plus smaller tributaries have gouged out a miniature Grand Canyon between Show Low and Globe.

From Mesa I went east on U.S. 60 to Apache Junction and then north on State 88 onto Apache Trail. This scenic highway leads past the mysterious Superstition Mountains on the right and through a few not so fruitful mining endeavors on the left. The groundsel, a tall yellow flower, covered the desert and the mesquite was in bloom. The Arizona Juncos flew about, their orange eyes looking as if they had had too much desert sun.

Continued on page 34





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Trip to Tonto

by Betty J. Tucker

A PARTMENT HUNTING is getting to be a chore, especially when you hike up 350 feet in a half mile only to find the cliff dwellings most definitely are not for rent. But it is a most satisfying climb into the "how it once was" era.

Brandy and I went into Arizona's Tonto National Monument station that is most ably supervised by Harold Schaafsma. Here we found a small but well displayed museum featuring the ancient cliff dwellers.

Outside I could see the trail spiraling upward. It looked like quite a jaunt but the seasonal ranger, Delmer Morgon, assured me with, "Why, I've seen little old ladies in high heels go up that trail." Maybe the heels leveled them off going up but that trip down must have been a dandy.

Brandy could see what I had in mind and being an intelligent dog decided to sleep it off in the camper while I hit the trail alone.

After a couple of halts to take in the scenic view I began to get the feel of how it must have been to have lived here over 600 years ago. Imagine walking through jumping cholla clad only in a breechcloth made of cotton and sandals of sotol to your crops, three or four miles and 1000 feet down from your home. And imagine the return climb after a hard in the fields with a stone hoe! They raised grain, corn, pumpkins, squash and beans of many varieties.

They also had to hunt. The Salado (meaning "salty" because they lived near the Salt River) Indians evidently liked

meat. Bones of deer, rabbits, quail, porcupine, prairie dog, fox and Bighorn sheep were found in the cliff dwellings. Some small game was taken by snare or throwing stick, but most was obtained by bow and arrow. A 30-inch bow was found made of hackberry wood. The 25 arrows found with it had reed mainshafts and hardwood foreshafts with no allowance for a stone arrow. Three split feathers balanced the opposite end. I assume they had larger artillery for the bigger game.

They also made use of the edible plants that abound on the south side of the mountain. The fruit of the cactus, prickly pear and agave hearts added to their already varied menu.

Arriving at the brown cliff dwellings I was amazed at the work it must have taken to build this fortified commune. There are 19 rooms where an estimated ten families lived. The unshaped blocks were held together with adobe mortar. The floors were built of adobe to meet the natural curvature of the cave. The roof was held up by a main cross beam, supported by a large center post. It was crossed with several smaller poles and then with saguaro ribs. A thick layer of clay covered the ribs and provided a fireproof floor for the upstairs resident. Ceiling hatchways allowed smoke to escape. The doors were T-shaped as a protection from drafts and they had to duck to enter and leave a room as the Saladoans were larger than their small doors and rooms would indicate. Their average height was between five and six feet.

While the men took care of the crops



Lower ruins of Tonto National Monument are accessible from headquarters.

and hunting, the women were busy doing women's work. They plastered the inside walls of the cliff dwelling with mud and their fingerprints can still be seen where they smoothed it out. While the furnishings were sparse to our way of thinking they were fitted to their way of life. The furnishings were made by the lady of the house. The bed was made of woven yucca leaves and was rolled up when not in use. They made coiled baskets of woody splints and yucca strips. Beargrass was used to weave matting, sandals, covers for the cradleboards and carrying straps. They ground corn, mesquite beans and the roots of the Banana yucca (used as a laxative) on the metate.

Besides bringing in the water, wood, gathering the staples, making clothing, caring for the sick, bearing children and keeping the home in repair, the women also found time to make a distinctive pottery now called Salado polychrome. She covered the inside of a redware bowl with white clay and painted on a black design. Then she burnished the outside with small smooth stones until a gloss was attained.

These people were talented craftsmen in pottery but their finest talents were

brought out in the weaving of cotton textiles. They were used for themselves and for trade to other Indians for the shells they prized for decoration. A fine example of the Salado weaving is at the Arizona State Museum in Tucson. They used blue-green, brown, black, yellow and a deep blue dyes.

These peaceful people lived in the Tonto Basin before 900 A.D. They adopted pottery and other ideas from groups to the southwest. Along with the Hohokams, they built irrigation canals.

The Salado abandoned Tonto Basin soon after the 1400s, when there was a general exodus of the Pueblo Indians. They were absorbed by Indian groups of the south and east.

The Tonto Basin where the Indians once farmed is now flooded with water from the Roosevelt Dam.

Once more at the visitors center I talked to the very attractive archeologist, Karen Lindquist, who told me more than 50,000 people a year go through the ruins. The monument is open all year from 8 A.M. to 5 P.M. From Phoenix take U.S. 60-70 to Apache Junction, turn left on State 88 and take the scenic Apache Trail to Roosevelt Lake. □

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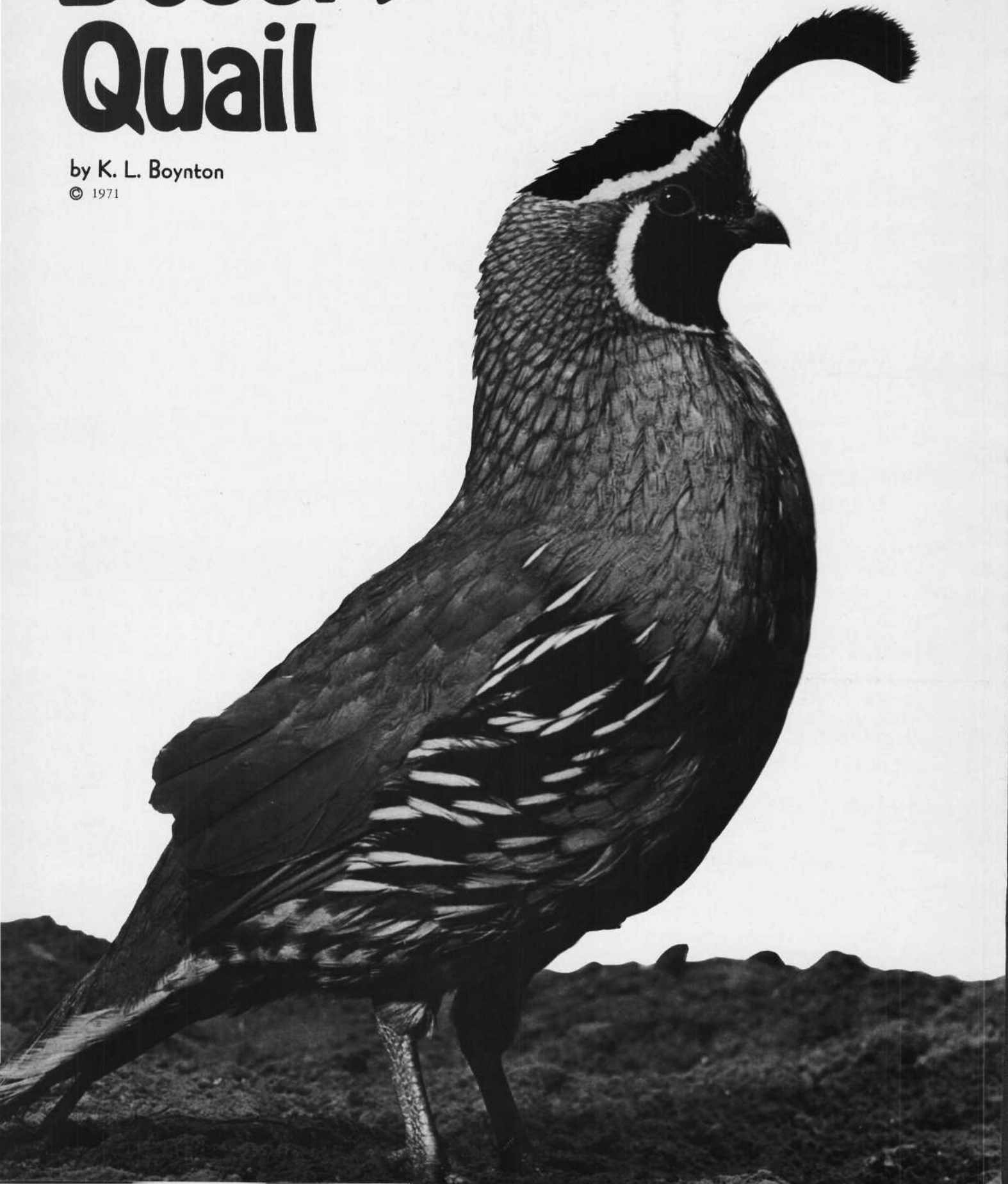
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Desert Quail

by K. L. Boynton

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A HOT, DRY desert seems no place for a chicken's cousin to scratch out a living, yet the Desert Quail does it in style. Elegant of dress in his bold black and white, he holds his helmeted head high, its burnished copper cap and glossy black plumes shining in the sunlight. He is a bird of distinction, too, for his kind is the only native upland game bird to flourish in many desert areas of southwestern United States. Resolute, mettlesome, he is the guardian of his plump little wife and bouncing offspring, the wise head of the household, the *pater familias*.

He begins it all with polish and dash, and with music. For, when spring comes to the great desert and the first of the new green is showing, he takes his stance on the tallest hackberry or mesquite, and starts his whistling. Clear and distinct, his call rings out over the desert, sounding the opening of the quail courting season that continues for weeks.

This festival involves hundreds of quails—perhaps thousands—all members of a great band that assemble every November from far and wide. At this time whole family coveys—cock, hen and their season's offspring—true to the age-old custom, come winging in to flock together for the next four or five months, roosting, feeding together. This winter assembly, made up of birds of many different covey bloodlines, is the primary reason for the remarkable stamina and health of this species, since it provides the opportunity for cross-breeding, a biological factor that produces much stronger offspring.

This gathering also presents a fine opportunity for battles royal at courting time. While it is true that everybody gets along fine during the winter, come spring, the good fellowship among cocks comes to an abrupt end. Many battles progress simultaneously in a large flock, each fought with great zest and vigor. Gentlemen quail, naturally pugnacious and well versed in the art of wielding a wicked bill, lay to it with complete disregard for lacerated backs and other such bloodshed. The ladies, watching with absorbed interest from the sidelines, almost always prefer the winner, another age-old desert quail custom that also contributes to keeping up the vigor of the species.

Once the rival has been vanquished, the victor can begin his serious courting,

subject to quail etiquette. He showers the bright-eyed little hen of his choice with attentions, parading his masculine pulchritude before her. He brings her special tidbits: tender sprouts of plants, fat seeds, perhaps even a juicy insect so hard to find so early in the year. With attentions such as these from such a fine fighter with such courtly manners, how can a hen resist? And so, leaving the flock, the pair begins house hunting together.

Zoologist Gorsuch, charmed with these handsome little quail and impressed with their remarkable adaptation to desert conditions, looked into their family life in Arizona. Mrs. Quail, it seems, scratches out a bowl-shaped cavity in the ground about one and one-half inch deep and five to seven inches in diameter. Concealed under a bush, it is lined with native grasses fetched by the cock between tidbit trips. In due time, egg laying begins, and as it progresses, a number of feathers fall from the hen's body, which adds softness to the lining. Dull white, with brown blotches, the eggs are well camouflaged.

Mrs. Q. handles the incubating chore,

and all the while the cock is at his high sentry post some 40 to 80 feet from the nest. Alert and watchful, he can spot even a wily bobcat. Quickly warning the hen, he then goes into his famous desert quail act: tumbling, dragging himself along the ground, he makes a dizzy spectacle of himself, confusing the cat, luring him far, far away, losing him in thorny brush, or finally taking off with a whirr of wings. Returning, he walks back by a circuitous route to his post, never flying to give away its secret location.

Mid-mornings and mid-afternoons, the hen takes a feeding break for a couple of hours, clucking to inform her spouse she is ready. Courteous as ever, he comes on foot to meet her, and they walk a considerable distance from the nest to dine, returning again on foot. Incubation takes 21 to 23 days, and if the hen is killed, the cock takes over, one widower was found sitting on 17 eggs which he brought through quite successfully.

The cock is a worry-wart. Daytimes, if he sees something at all suspicious, he sends the hen and chicks scurrying to



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cover while he investigates. A family bird through and through, he will not hesitate to sacrifice himself, if the survival of the hen and chicks demand it. Mrs. Q. is an anxious mother, keeping the chicks rounded up, showing them what to eat, brooding them when cold. The chicks themselves do their part, exercising quail-style with leg and wing stretching—a smart two-day oldster being able to jump up high enough with stubby wings flapping to snatch a bug off a bush over his head. And, as the days go by and the chicks learn to eat more and more tender plant material, they become more self-reliant.

Tasty morsels, some chicks are inevitably lost to hawks, bobcats and foxes, although coyotes (as stomach analysis of 12 living in quail country showed) apparently do not prey on the birds. Biggest quail loss occurs in the egg stage, since cotton rats, gray foxes, coyotes, skunks, king snakes and gila monsters dine on quail eggs whenever they can find them. The main factor in chick survival, and in fact in the welfare of the local adult population, is the availability of vegetation for food and escape cover.

With a heat-beating body set up, desert quail can feed long into the day, and they they have the behavioral good sense to rest in the shade of bushes, dusting, visiting until late afternoon, for more feeding. But what about the desert's lack of water?

Some investigaors say that these quail get all the moisture they need from the vegetation and insects they eat, while others say that the birds must have additional water to drink. Ecologist Gullion, taking a long look at both sides, and knowing that these quail are found 200 feet below sea level near Mecca, California to about 11,000 feet up in Nevada's dry wastes, figured that while conditions throughout their range were the same in that they were all bad, they were not all exactly alike. Local conditions might make the difference. In fact, so much difference that the answer to this water-need question could well be yes in one place and no in another.

He picked out Nevada's Mojave since it had remarkably high evaporation, low precipitation and high summer temperature. Any one of these factors, bad in itself make the others worse, and when combined, make a particularly hard environment for quail. He then selected spots in the area that showed different vegetative conditions to see what the local quail populations in each had to face.

He found that when decomposed granite forms the basis for the soil, there is a good quantity and variety of vegetation for quail, and here the birds flourish, enjoying great population stability. Quail also do well in valley bottoms with transported soils, particularly those valleys and washes that have dense growths of mesquite, arrow-weed, salt cedar and saltbush. Here is to be found excellent cover, greenery and seeds, and usually desert thorn, salt heliotrope, greasewood, whose leaves and stems provide additional moisture. The valleys are higher in humidity, too, from transpiration from mesquite and salt cedar. Under such favorable food and moisture circumstances, quail can live a whole life span without taking a drink of water.

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Hill-living birds are up against more severe temperature with shade less dense and further apart, and hence more open spaces where the sun beats down. Here the soil temperature where food hunting must go on sometimes reaches as high as 140 degrees. In terrain such as this, the year has to be a very good one for plant and insect food to provide sufficient moisture. If the best hill type plants are there (acacia, desert willow, desert thorn, senna, salazaria, desert peach) the situation is better. If seeds of legumes such as deer vetch and milk vetch are to be had, they help to conserve the quail's metabolic water. If summer thunderstorms come, and the ephemeral plants such as alfilaria pop out, this new greenery can be a life-saver.

Jaeger spotted an important source of moisture used by quail living in California's waterless deserts in addition to the usual insects and succulent leaves of the desert thorn. He found that they eat the berries of the desert mistletoe, a parasitic plant found on ironwood. Leafless, it has myriads of berries which provide the quail with both food and water.

Gorsuch reported Arizona quail will drink water if available, but that the great majority of nests are placed much further from any free water supply than bird banding shows the quail's daily range (about 500 yards) to be. In fact, he found large populations existing many miles from water, and came to the conclusion that if water were essential, the birds could not live in the many desert localities where they are abundant. Also, he asks, why are the young in Arizona hatched in May and June prior to the summer rains and in the most arid of all seasons? Desert quail, he thinks, do not need water, but they must live where the soil moisture is adequate to grow vegetation for food and escape cover.

Life in the desert is chancey at best,

for in spring a carpet of green may lie on the desert, insects abound, and the quail nesting season gets underway in good style. Then perhaps comes the daily wind and the plants, while still keeping their normal flower and leaf color, become dry and brittle. Gone is the moist green food. Gone are the grasshoppers, beetles, caterpillars, tree hoppers, stink bugs that should be feeding on the plants. Now the place is a disaster area. Maybe only two of 12 eggs will hatch, and these chicks are doomed without insect food or even tender plants to start them off. A bad year in that locality for quail.

But all is not lost. The strongest and sturdiest of the adults make it somehow, and join the big flock that comes together once again in November, stuffing themselves on winter plants and seeds, and getting ready for the next big family raising stint. Historically the desert quail tribe has been around so long, producing birds of such stamina and spirit, that a season's loss in one part of the desert is only a temporary setback. There is always the Big Winter Assembly, with spring never far behind. □

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Built in 1912, Roosevelt Dam was the first major reclamation project in the nation and today the lake is a major recreation area.

ALONG THE APACHE TRAIL

Continued from page 26

I had already visited the Granite Reef Dam—the last cork in the bottle before the water flows into the populated area, and into the canal system. Also the Stewart Mountain Dam built in 1930 which holds back Saguaro Lake. The Apache Trail takes you to Mormon Flat Dam finished in 1925. Here Canyon Lake is formed and furnishes recreation for boat owners and fishermen from all over.

There are several places to launch boats and many picnic areas. I spent a night at Tortilla Flat simply because I was going to have tortillas for dinner and it seemed appropriate. Here the camp grounds are well spaced, have water, sewage disposal and underground waste cans. The only problem I had was with the cattle who are on open range and insisted on mooing and munching right beside my camper all night.

Next morning I took to the Apache Trail again, which now turned into a

gravel road. The eroded and pastel tinted rock walls loomed above and dropped off over sheer cliffs on the other side. I kept wishing for more turnoffs where I could take pictures of this spectacular scenery.

Looking down I could see the green waters of Apache Lake held in bounds by Horse Mesa Dam, built in 1927. This lake is the largest below the Roosevelt Dam.

Once more the road climbs up and curves around lichen-covered limestone, giving it a bronze hue. The hedgehog cactus with its magenta blooms and the apricot mallows cling to the steep cliffs.

The road dipped down into a canyon where there is a small camping area. Then the road goes up and around to Roosevelt Dam. It is almost 300 feet high and 700 feet long, holding back a lake 23 miles long. Teddy Roosevelt dedicated this dam on March 18, 1911 after over five years of labor was put into its building. No dam on earth, at that time, equalled its huge storage capacity. It is still rated as one of the largest masonry dams.

On the lake sail boats danced in the sunlight—a strange sight in the middle of the desert. The ancient ones would have been shocked at such a display of water and free time. But it's a changing desert—will people 600 years from now look at these dams as we looked at the Hohokam canals and marvel at the ability of the "primitive" engineers? □

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Woman's Viewpoint



TERRARIUMS ARE ideal for people who occasionally long for the green on the other side of the fence. It is a human characteristic for desert dwellers to occasionally desire the lush green of the high mountain country. Likewise, mountain dwellers often long for the sand and cacti of the desert. With a terrarium you can duplicate a miniature scene of most any area you desire.

The dictionary says a terrarium is a glass container holding a garden of small plants. It is more than that; it is also a versatile decorative accessory, a conversation piece, an educational project, and a therapeutic activity. In other words I'm hooked on making these mini-green houses and think you will be too.

Almost any glass container can be used for a terrarium—a fish aquarium or bowl, a large brandy snifter, an apothecary jar, or a gallon jug. Look around the house and watch in the stores for suitable containers. Mossy mountain scenes thrive in a container with a lid to keep the humidity inside. Desert flora grows best in an open container.

It is wise to line the container with sphagnum moss as high as the soil will reach. The moss looks more attractive through the glass than the soil. Next a layer of charcoal is added to keep the soil fresh. I used crushed charcoal briquets.

Add the soil carefully, preferably through a funnel because it is difficult to adequately clean the glass walls after the soil is inside the container. Naturally the soil for desert and mountain plants varies.

Cacti need sandy well-drained soil. Mountain plants require soil with peat moss that won't pack down.

The illustrated terrarium has two rocks at the back that have alternating layers of brown and white resembling a peanut butter sandwich. The plants came from a supermarket. At one time a creeping plant with tiny round leaves, baby tears, completely covered every spot of soil in the terrarium. But suddenly the plant died and the new baby tear plant is just beginning to send out shoots. The realistic turtle is a pottery creation. I often place a small length of bleached driftwood in the terrarium. On one branch of the wood is glued a tiny half-inch blue bird.

It is fun to search for tiny plants, cacti and mosses while exploring the back country. Or an endless selection of houseplants and cacti can be purchased from floral shops or variety stores.

In addition to the pleasure of terrariums, they are effortless to maintain. Desert scenes with cacti need no care and little water. Mountain plants can also go many days with no water if the container has a lid. Although the lid should be re-



moved for an hour or so each day unless it can be placed to allow air inside.

Terrariums can be dressed up to fit any season or holiday. How about trying a leprechaun with a four-leaf clover for this month, a little flag for July, a tiny jack o'lantern for October, and a nativity scene for December?

John A. Robinson

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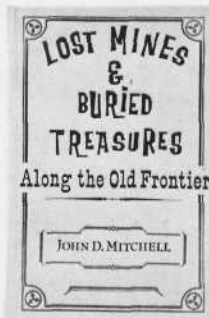
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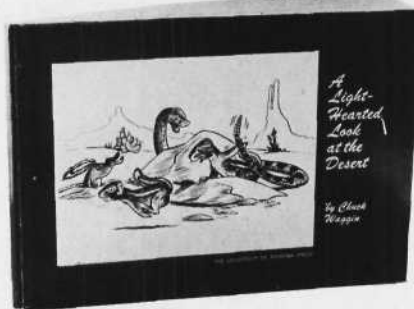


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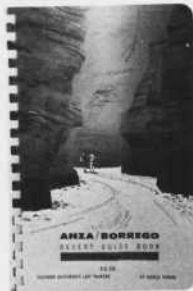
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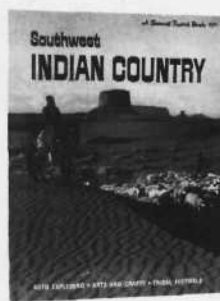
OLD MINES AND GHOST CAMPS OF NEW MEXICO by Fayette Jones. Reprinted from New Mexico Mines and Minerals, 1905. Covers mines and camps up to that date only. Descriptive landmarks make it easy for a reader to identify locations. Illustrated with photos and diagrams. Paperback, 214 pages, \$4.00.

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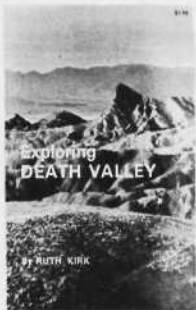
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ON DESERT TRAILS by Randall Henderson, founder and publisher of *Desert Magazine* for 23 years. One of the first good writers to reveal the beauty of the mysterious desert areas. Henderson's experiences, combined with his comments on the desert of yesterday and today, make this a MUST for those who really want to understand the desert. 375 pages, illustrated. Hardcover. \$6.95.



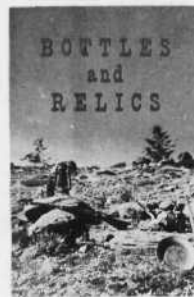
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ESTEVANICO THE BLACK by John Upton Terrell. The discoverer of Arizona, New Mexico and Cibola was actually an African slave who was finally slain by Indians because he lived too well, according to this well documented and controversial book. Excellent reading by the author of *Journey Into Darkness*, *Black Robes*, and other histories of the West. Hardcover, 155 pages, \$6.95.

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LOST MINES OF THE GREAT SOUTHWEST by John D. Mitchell. The first of Mitchell's lost mine books is now available after having been out of print for years. Reproduced from the original copy and containing 54 articles based on accounts from people Mitchell interviewed. He spent his entire adult life investigating reports and legends of lost mines and treasures of the Southwest. Hardcover, illustrated, 175 pages, \$7.50.

COLORFUL DESERT WILDFLOWERS by Grace and Onas Ward. Segregated into categories of red, blue, white and yellow for easier identification, there are 190 four-color photos of flowers found in the Mojave, Colorado and Western Arizona deserts, all of which also have common and scientific names plus descriptions. Heavy, slick paperback. \$4.50.

UNCLE SAM'S CAMELS, edited by Lewis Burt Lesley. This book is the actual journal of May Humphreys Stacey, a young man who was part of the "camel corps" under leadership of Lt. Edward Beale. First published in 1929 this is a fascinating account of attempts by the U.S. government to import camels from Asia to provide transportation across the deserts of the Southwest. Stacey later became a colonel in the U.S. Army. A good description of how the camels were purchased; and Beale's report to the Secretary of War. Hardcover, 298 pages, \$8.00.

GHOST TOWNS AND MINING CAMPS OF CALIFORNIA by Remi Nadeau. The only good, hardcover book on the California ghost towns. We recommend it highly. \$5.95.

1200 BOTTLES PRICED by John C. Tibbitts. Updated edition of one of the best of the bottle books, \$4.95.

GUIDEBOOK TO THE SAN BERNARDINO MOUNTAINS by Russ Leadabrand. Lake Arrowhead, Big Bear Lake and other mountain roads take you to resorts, lakes and picnic areas. Paper, \$1.95.

Letters to the Editor

Letters requesting answers must include stamped self-addressed envelope.



More Closures . . .

Regarding the article entitled *Gold of Monte Cristo* in the November, '70 issue, this is to inform you the Monte Cristo Gold Mines are not deserted and forgotten. They were purchased after Mr. Carlisle's death, in 1946, by Mary Field Walters and have been taken care of since that time by Mr. and Mrs. James Walters. Your article has a note of honesty to that point.

We would like to inform you that the two locked gates from the Monte Cristo Campground to the Monte Cristo Mine are to keep the public OUT of the Monte Cristo Mine. We have found the public "strolling" through our property seem to be mostly vandals, and because of this the two buildings shown in your pictures had to be torn down under orders from the Forestry Department.

We would appreciate it if you would state in your magazine that the Monte Cristo Mines are not a public ghost town for anyone to wander into. Thanking you in advance for your cooperation.

JAMES M. WALTERS,
North Hollywood, California.

Editor's Note: Here is still another case where the actions of a minority have arrested the freedoms of the majority. Private property owners who once allowed visitors into their mining claims and other scenic areas are being forced to close them due to vandalism. Unless these criminals are stopped, much of our public lands will also be closed. See "The California Desert" in this issue.

Since many readers of the Desert Magazine are also rock hounds, we want to inform them of a change in policy at the Himalaya Mine, Mesa Grande, California. The mines and dumps are no longer open for diggers or visitors, either by groups or individuals. The mine is owned and operated by the Himalaya Gem Mines Inc., and we do regret the necessity of now prohibiting access.

W. HALL, Secretary,
La Mesa, California.

He's a She . . .

I am a subscriber to Desert Magazine and I find it thoroughly enjoyable reading. But,

may I bring your attention to the fact that you made a gender error in the January, '71 issue? In reference to the *Desert Life* shot of the ground squirrel by Hans Baerwald, someone overlooked the rather obvious fact that this particular common mammal happens to be a vigorous, lactating mother ground squirrel. In your summary of the picture you referred to her as a him!

I'm shocked that for all your awareness of rocks and such that you do not know the basics!

M. J. MAHAN, Biologist,
Eureka, California.

Editor's Note: Apologies to Desert readers and especially to Mrs. Ground Squirrel—and a reprimand to Editor Jack Pepper who henceforth will not be libeling lactean lady mammals.

Trees and Events . . .

In the December '70 issue there was a very good article about the Anza Borrego Desert area which included a brief but informative narrative pertaining to the Elephant Trees. The only thing that was disappointing about the article was the photo of the tree. Only after close scrutiny could the massive limb structure be made out.

As that is one of the outstanding features of these trees I felt it might be appropriate to submit a photo I took about two or three years ago. These trees are the ones in the area between Split Mountain and Ocotillo Wells.



In response to the letter written by a reader asking when the 4WD events will again be listed in the Calendar of Events, I would like to say that if this person is not a member of a 4WD club it might be well for him to attend a club meeting and find out first hand what the schedule of events are. All clubs that are members of the Southern District of the California Association of 4WD clubs are notified of coming events.

Along this same line I would encourage all owners of 4WD vehicles to contact a club in their area. My address is enclosed and may be given to any interested parties.

AL SPRAGUE,
Desert Foxes Jeep Club
121 La Verne
Long Beach, Calif., 90803.

Calendar of Western Events

This column is a public service and there is no charge for listing your event or meeting—so take advantage of the space by sending in your announcement. However, we must receive the information at least three months prior to the event. Be certain to furnish complete details.

FEBRUARY 27 & 28, BOTTLE SHOW AND SALE sponsored by the Antique Bottle Club of Orange County. Retail Clerk's Union Hall, 8530 Stanton, Buena Park, Calif.

MARCH 5-7, A PAGEANT OF JEWELRY, sponsored by the Maricopa Lapidary Society, Arizona State Fairgrounds, Phoenix, Arizona. 22nd annual event. Write James Cronin, 10637 Crosby Drive, Sun City, Ariz., 85351.

MARCH 6 & 7, 11th ANNUAL GOLD PANNING CONTEST, Tropic Gold Camp, Rosamond, California. All types of gold panning for adults, ladies and children. Other events include burro races, barbecue, and tour of area. For information write Tropic Gold Camp, Rosamond, California.

MARCH 6 7, DESERT SAFARI, sponsored by the Tierra Ded Sol 4WD Club of San Diego, Borrego Badlands of Imperial County. For information write TDS Desert Safari, 5083 Conrad Ave., San Diego, Calif. 92117.

MARCH 13 & 14, GEMS OF THE WORLD SHOW sponsored by the Northrop Recreation Gem & Mineral Club, Northrop Recreation Club House, 12626 Chadrom Street, Hawthorne, Calif. Parking and admission free. Write Bill Mary, 17210 Spinning Ave., Torrance, Calif. 90504.

MARCH 13 & 14, MODESTO GEM & MINERAL SHOW, sponsored by the Mother Lode Mineral Society, Davis High School Gymnasium, Tully and Rumble Roads, Modesto, California. Dealers, door prizes, working exhibits. Admission 50 cents, children free. Write Donald Nelson, 1025 Pearl Ave., Modesto, Calif.

MARCH 21 to APRIL 25, ANNUAL WILDFLOWER SHOW sponsored by the Chamber of Commerce, Lancaster, California. The Wildflower Center, located at the Antelope Valley Fairgrounds, will be open Thursday through Sunday, 10 a.m. to 4 p.m. Featured exhibits of historical interest, gems and minerals, wildflowers and paintings may be seen. Maps to the wildflower areas will be available. Admission is free.

APRIL 3-8, SHOSHONE THIRD ANNUAL DESERT ART SHOW, Shoshone, California. For information on entry fees, space, prizes, etc., write to Desert Art Show, Shoshone Calif. 92384.

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